

# The Shakespeare Newsletter

Vol. V No. 1

"Knowing I lov'd my books, he furnish'd me . . ."

February, 1955

## Olivier, Leigh, Gielgud Highlight 96th Season At Stratford-Upon-Avon

Over 50,000 applications for seats for the booking period to June 4 have flooded the Shakespeare Memorial Theatre Box Office in Stratford-upon-Avon. An enlarged staff is handling over 1000 letters and \$2,000 daily. About 100,000 seats have been sold for the first eight week period. The Managers are calling for understanding and tolerance in a situation which has caused many disappointments to ticket seekers. Tickets for the 2nd period go on sale on March 28th.

### The Season Program

The 96th season starring Sir Lawrence Olivier, his wife Vivien Leigh, and Anthony Quayle among others will include *Twelfth Night* (opening April 12 directed by John Gielgud), *All's Well* (April 26 - Noel Willman), *Macbeth* (June 7 - Glen Byam Shaw), *Merry Wives* (July 12 - Glen Byam Shaw), and *Titus Andronicus* (Aug. 16 - Peter Brook).

Sir Laurence will portray Malvolio, Macbeth, and Titus; Miss Leigh will play Viola, Lady Macbeth, and Lavinia; and Mr. Quayle will act Falstaff and Aaron. All are new in their roles except that Mr. Quayle has been Falstaff in 1-2 *Henry IV*.

### Traveling Company

A second Festival company headed by Sir John Gielgud and Peggy Ashcroft will tour Europe and the English provinces for seven months with a two month interval of acting at London's West End. *Much Ado* and *King Lear* have been selected for production.

The traveling company will return for an engagement at the Memorial Theatre after the regular Festival season closes.

### THE SHAKESPEAREWRIGHTS

New York Critics had nice praise for the Shakespearewrights production of *Twelfth Night* the first play in its repertory for the current season. The newly formed company organized by Donald H. Goldman presented the play with vitality and imagination, - almost too much imagination. The opening scene was borrowed from *The Tempest*, the castaways appear in scene two, and Shakespeare's opening "If music be the food of love," ends the exposition. Blackout scene breaks marred the early scenes but later the flowing of scene into scene was better managed.

The group's second production, *The Merchant of Venice*, with Thomas Barbour as Shylock was praised by Brooks Atkinson of the *NY Times* as "vigorous, to the point and interesting . . . Shylock is a monster animated by the revilement of the Christians and the unfilial desertion of his daughter . . . [which] is the logic of the play without equivocation." Other critics also lauded the production of the play.

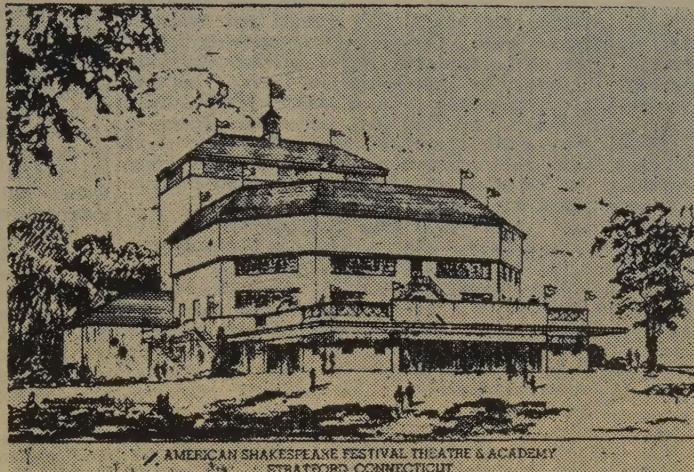
These and subsequent plays in the repertory may be seen at the Jan Hus Auditorium on E. 74th Street, N. Y. C.

## Stratford Canada Prepares

## For Third Big Season

In a few weeks fifty riggers will be busily erecting the gaily colored tent for the Third Annual Shakespeare Festival at Stratford, Ontario, Canada.

### AMERICAN SHAKESPEARE FESTIVAL THEATRE



## Connecticut Festival Theatre Under Construction; Opening In Late Summer Planned

After years of planning and fund raising, construction of the theatre to house The American Shakespeare Festival Theatre and Academy got under way at Stratford, Connecticut, on February 1.

In New York, the newly appointed study director of the Academy, John Burrell - formerly with London's Old Vic 1944-9 - is preparing to assemble a group of actors to participate in the first season's three month study program. Enrollment is free on scholarship to qualified drama school graduates and others with at least two years of professional experience. Maurice Evans and Constance Collier will assist Mr. Burrell by giving lectures, criticism, and advice. Director Burrell has worked with Sir Laurence Olivier and Sir Ralph Richardson and has directed *RIII*, *HIV*, *Shrew*, and other plays. The Academy describes its aims as "a serious effort to develop style in the acting of Shakespeare in America."

### Composite Style

Although their financial goal still is \$200,000 short, construction of the octagonal, 1550 seat theatre of steel and fire-resistant wood is progressing. With its octagonal shape the similarity to the old Globe ends. The structure will be a composite of Colonial, Federal, and modern styles in keeping with the architecture of the old town on the Housatonic River in which the earliest settlers landed in 1639. Plans for a Tudor structure were discarded after discussion with "The Learned Doctors" caused confusion. Consultants had suggested arena staging on one hand and apron staging on the other. This led to design of a unique stage (the design of Edward C. Cole of Yale) which will have a ninety-two foot forestage. The center portion of this stage will project fourteen feet into the orchestra as an Elizabethan apron. Flexibility of the design will permit conversion of the forestage into an orchestra pit for sixty musicians when needed for ballet and operatic productions. The backstage area will permit use of both wagon sets to be rolled on stage and hanging sets to be lowered from above.

Side galleries at the proscenium will be used for action when decorated to fit the decor of the play being staged. It will be possible to install a proscenium arch when needed to separate stage from the audience.

Of the 1550 seats, 550 will be in a single balcony which opens on large terraces overlooking the park and river. The structure is designed by architect Edwin L. Howard to meet the contingencies of any type of theatrical production.

Many leading stars have expressed a willingness to appear at the Festival which it is hoped may begin later this summer.

Shakespeare, drama, and music enthusiasts will welcome the cutting of \$6 seats to \$5, the 75c seats to be sold on the day of performance, the placing of more good seats in better locations, the widened aisles, and the improved general seating arrangement which places seats in six sections around the stage instead of the previous seven. A stage deeper by two and a half feet provides more acting space for crowd scenes and other effects.

### 3 Play Program

As previously announced in *SNL*, the plays will be *The Merchant of Venice* directed by Tyrone Guthrie, *Julius Caesar* directed by Michael Langham, and a revival of Sophocles' *Oedipus Rex* of last season. Frederick Valk (Shylock), Frances Hyland (Portia), Robert Christie (Caesar), Donald Davis (Antonio), Lorne Greene (Brutus), and Lloyd Bochner (Cassius) are among the experienced actors engaged for the plays.

### Music Festival

The accompanying Music Festival arranged by Louis Applebaum, Canadian composer and Musical Director of the Festival, includes Boyd Neel's Hart House Orchestra and such noted soloists as Elizabeth Schwarzkopf, soprano, and Isaac Stern, violinist.

The Festival Drama School is this year being expanded so that applicants can have a more extended period of training and acting (June 1 to August 27) which includes voice, movement, fencing, and theatre technique.

The Festival season will run from June 27 to August 27. Ticket sales will be announced in the April *SNL*.

## Four Knights Star In Olivier's *RIII*

The long awaited cinema version of *Richard III* is expected to arrive on these shores this coming Fall. The cast assembled by Sir Laurence Olivier (*RIII*) who is director and co-producer of the film includes Sir John Gielgud (Clarence), Sir Ralph Richardson (Buckingham), and Sir Cedric Hardwicke (Edward IV). Claire Bloom (Lady Anne) and Pamela Brown (Jane Shore) share two of the female roles although the latter has no speaking part. The text follows Shakespeare without additions. Five stills from the film were printed in *The New York Times Magazine* Section on January 30, pp. 24-25.

### Playwrights Theatre, Chicago

"Great verve and gusto" made the Playwrights Theatre production of *Macbeth* a success. It was directed by Paul Sills. The Playwrights Theatre Club presented a four play Shakespeare Festival last summer.

## ★ ★ CLEARING THE ARENA ★ ★

Considering the nature of the "evidence" presented by Dr. Leslie Hotson in his *First Night of Twelfth Night*,\* we are not surprised to find such statements as "piece of imaginative reconstruction," "strongly suspect," "resort to conjecture," and "our fresh conjecture about the genesis of Shakespeare's *Twelfth Night*." But we are amazed when a scholar of Dr. Hotson's stature draws from such imaginative flights the following remarkable conclusion to his volume:

Now for the first time, in looking at an Elizabethan play of Shakespeare's, we command a firm ground for understanding. We know the exact date and the occasion of the First Night of *Twelfth Night*, which reveal 'the quality of time'. We also know 'the quality of person' - the composition, character, and mood of the audience, which show the tone of the play: its purpose, execution, and reception. Finally, we know not only the very room in which it was presented, but its amphitheatrical, circus-theatre arrangement in detail, affording us our first and only unmistakable view of Shakespeare's method of staging and acting a play.

Despite this dogmatism it must be stated that this new "theory" is coupled with so many imaginative reconstructions and so many unreconciled facts that they leave a heavy burden of proof yet to be supplied and a host of practical objections yet to be overcome. We are hoping that the following doubts can be resolved by Dr. Hotson in his promised volume.

#### Was it Twelfth Night?

First, it must be strongly stated that there is no absolute evidence that the play which the visiting Don Virgilio Orsino saw was *Twelfth Night*. Even though there is music and dancing in the play, it does not fulfill the requirement that the "play shalbe best furnished with rich apparell, have greate variety and change of Musicke and daunces, and of a Subiect that may be most pleasing to her Maiestie." *Twelfth Night* has not that much music and dancing in it, nor might the queen have been pleased and flattered by a play in which she, personified in Olivia, is wooed by a young married man, the visiting Orsino, nor might she have been pleased to think of Sir William Knollys, her crotchety Controller, as a wooer in the person of Malvolio. And if *Twelfth Night* were the play, we wonder how Don Virgilio Orsino could refrain from telling his wife - voluminous letter writer that he was - that he was a "character" personified by name in the play acted in his honor?

Furthermore, there is a serious doubt on other grounds as to whether *Twelfth Night* was the leap year play Hotson thinks it was. There seems to be some confusion in the dates. The festivities, according to Hotson, took place on January 6, 1600-1. Recently W. W. Greg pointed out in the *Times Literary Supplement* that leap year was 1600 and this was now 1601, a year too late. Hotson replied that the play "crowned the leap year 1600," but Sir Walter insists that the Elizabethans "knew better."

#### The Ten Day Wonder

It is also necessary to Dr. Hotson's thesis for Shakespeare to have written *Twelfth Night* and have it memorized and rehearsed and ready for presentation before the Queen in ten days! It is no "evidence" to state that this was not "super-human" because rapid composition is implied when Cleopatra feared that "the quick comedians Extemporally will stage us." This most likely refers to ad libbing. The "tradition" of composing the *Merry Wives* in ten days is not valid

evidence either. Furthermore, it might well have been that "to contrive a play" was no work for Shakespeare, as Leonard Digges had said, but he may have meant to *plan* or *plot* it as distinct from the actual writing which might have taken longer. Beaumont's *Knight of the Burning Pestle* was done in eight days, but it was an abject failure until later revised. If *Twelfth Night* were the play, then it may have been one already contrived and written. But that would make the topicality of some of the newly discovered allusions more tenuous than they are. Shakespeare might have learned that Elizabeth had received a Christmas gift mentioning "a Caesar to her husband" which reference was later fashioned by Shakespeare into Caesario, but how did Shakespeare learn so much of the Russian "colossus" Mikulin, who visited the Queen, to have made Caesario "ape him" in the play? But we are here concentrating on the staging, not the allusions, which are extremely interesting if not absolute.

#### How Was It Done?

Dr. Hotson rightly asserts that he must continually ask himself "How was it done?" Indeed, a very proper question. In previous issues of *SNL* we mentioned the seeming impracticality of having "transpicuous mansions" on the stage. These would so seriously have cut down the sight lines that the advantages of arena staging would soon have been lost. The mansions were supposed to have contained the off-stage actors. But for *Twelfth Night*, Hotson proposes a company of eighteen with two doubling characters. Did they change and wait in the little sentry-box mansions? Noting that nine actors would have to be in a mansion at one time, Hotson suggests that some of them must have sat "lying low," waiting "invisibly" on the side lines. For the public stage, Dr. Hotson had suggested trap doors under the "mansions" but here there is "no stage." Since the accounts he cites as additional evidence call for *stages* to be moved closer to the king, and further evidence indicates broad stages for the players and their mansions, why does he show his own reconstruction on the floor? If such a liberty is taken, could be taken for dancing to follow, etc., why then must there be any insistence on the rigidity of his theory?

Thus, from evidence and deductions which do not prove that *Twelfth Night* was the play, which do not sufficiently explain how the audience could see around or through obstructions which do not explain how the play could be properly staged, which include citations to stages that do not fit the present occasion, which do not exclude the possibility that the Italian expression "atorno, atorno" might have meant on all possible sides rather than completely around, Dr. Hotson concludes that the "first performance of *Twelfth Night* was presented by Shakespeare completely 'in the round.' "

#### The Inner and Upper Stage

Reference to the first two chapters in the third volume of Chambers *Elizabethan Stage* reveals hundreds of situations which could have been only awkwardly staged in an arena. Even in this play in which Dr. Hotson claims there are no interior scenes, there is one scene (IV.2) in which Malvolio is "within" in darkness as a madman. Few will be satisfied with Hotson's explanation that "within" scenes were shown with all curtains drawn "showing the interior from every side." In this case we would have to draw the curtains to reveal Malvolio concealed. The staging of this and many other "within", "discovery," and "arras" scenes is yet to be adequately explained without having a large segment of the acting area blocked from the public. Thorndike lists over 150 examples of such scenes! Without making a brief for the inner-upper stage theory, we have yet no reason to discard it as a "strait-jacket of an imaginary, awkward, and remote double-storeyed alcove." Some kind of inner and upper stage

seems necessary. Whether Hotson's mansions arena of variety and magnificence would be less awkward does not seem possible.

Primitive acting in the center of a circle soon moved to the protection of a "wall" or "curtain" of some kind from which entrances and exits could be made. To move back to its inconvenient center would be to add an unnecessary burden to the company acting the Elizabethan play. (We insert the word Elizabethan to avoid argument from arena stagings of modern plays although the back of an actor's head can be pleasing in neither.)

#### The Fortune and Hope Contracts

While we agree that the existing drawings seem to indicate "spectators" to the rear of the acting area, the stage is, however, against the tiring house wall, curtains and doors are indicated. The Fortune contract (1599) follows the Globe and has a "Stadge and Tyreinge howse to be made, erected & settupp within the saide fframe, with a shadowe or cover over the saide Stadge . . . which . . . shall . . . extende to the middle of the yarde." It was not in the middle, but extended to the middle. This was a permanent stage and could have been placed in the middle if so desired. The Hope contract (1613) follows the Swan, as it says, except that the heaven over the stage was "borne or carried without any postes or supporters to be fixed on sett vpon the saide stage." Here too the stage is set against the tiring house wall, but without pillars supporting the heavens because the stage was removable to accommodate bear baitings. Here too the stage is against the tiring house wall under the protection of the heavens. It is to us inconceivable that whereas properties could be moved onto the stage through the doors that do appear, the only purpose for them that Dr. Hotson will allow, the actors had to resort to "traps giving understage communication with the tiring house," appearing from "stately mansions . . . artfully placed so as to present the minimum of obstruction to an encircling audience." And all this to cater to the very few who might be behind the stage, not more than a very minute fraction of the entire audience.

#### The Stately Scene

Furthermore, after making a strong case as to the stateliness of the Elizabethan stage as distinct from its usually conceived barrenness, Dr. Hotson goes on to say that the height of such stately structure might be no more than six feet, which to us seems a sort of Tom Thumb scale. Could curtains be so stately? Were there false facades? If there were platforms in these mansions for "above" scenes how were they later removed so spectators could see through the rest of the transpicuous structure? And were parts of the audience constantly peering through a lattice-work of transpicuous structures of "reality and evanescence"? Even if the curtains were drawn or thrown on top of the framework they would still conceal much. It is no justification of poor sightlines to say that "Elizabethan playhouses were noted rather for music than scenic effects," and that on it the actor "becomes the focal point primarily of ears rather than eyes." That foreign visitors could "see it all" or "conveniently see everything" is evidence opposed to central staging as we see it rather than evidence that the mansions presented no barrier.

That our past globesity has been excessive may be admitted, but that this new theory improves the situation is not immediately apparent. It may be that Dr. Hotson has created a monster that has gotten beyond his control. Dr. Hotson has courage in his convictions. Although his theory of the 1588 sonnets has been widely protested he cites it in this volume as though not a single voice has been raised against it. Knowing Dr. Hotson as we do, in person, by friendly correspondence, by his scholarship, we do not think he will fold his "tents" like the Arabs and silently steal away.

## The Shakespeare Newsletter

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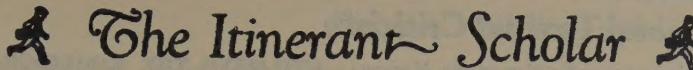
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# The Itinerant Scholar

Additional lecture abstracts, Stratford-upon-the Avon, Summer, 1954

Prepared by  
Barbara Alden, Pfeiffer College

## TROILUS AND CRESSIDA

A. P. Rossiter, Jesus College, Cambridge

*Troilus and Cressida* is a bad stage play, probably written for a special audience of disillusioned young men, trained in debate and expected to know Chaucer and Homer. It intends to evoke upsetting reflections on the world as it was at the end of Elizabeth I's reign.

Ambiguity towards the love-story is established from the beginning by Pandarus, who is nothing but a bawd. Cressida is not Troilus' ideal love, but a vulgar little piece using sex attraction for power. Her inability to stick to her own design is true of most characters in the play, and the verdict on the whole is the lamentation for bawds in Pandarus' epilogue.

The key sentence in Troilus' speech, one of the springs of the play, is "If there be rule in unity itself this is not she . . ."; for here, Troilus is thinking philosophically, making the same assumptions as Ulysses in his "degree" speech, of integrity in the universe and of Cressida's representing a refutation of all in complete disintegration.

In the Greek plot thread, things out of place are unnatural, making right and wrong lose their names. In the Trojan plot thread, Hector's inexplicable *volte face* causes Troy to fall victim to a way of thinking with the blood — to false values against reason. Ulysses turns his back on the absolute values of his degree speech, and what he says about time is disturbing. Time is love's remorseless enemy, and Troilus' lines about time should receive fullest value in the love scenes, remembering that the audience knew how the story ended. There is no such thing as honor on either side, and the conclusion seems to be that systems of thought do not apply to realistic behavior.

The play belongs to a period of profound distress in Shakespeare's imagination, but it goes further with less sympathy than elsewhere.

## Shakespeare And The Philosophers

Helen Gardner, Oxford

The ideas of Stoic philosophy, that the philosopher must have no desires, must be steeled against hope and fear, must abstain from particular love, and must keep in mind the fact of death, had come to Elizabethans from Seneca. But though philosophy underlay much discussion of Shakespeare's tragedies, Shakespeare was no philosopher, and his conception of the good life bore little resemblance to the Stoics' ideal.

Shakespeare did not think that reason was man's highest gift, but that his greatness lay in his capacity for love, joy, suffering. Griefs could be borne because of perpetual springs of life and hope. And though in the tragic defeat of hope we might expect a message of detachment, it was not so — life was glorious as well as terrible.

In *Julius Caesar*, for example, the prelude to the tragedies, Shakespeare found a subject outside the world he knew. In Brutus, therefore, he could not draw a real Stoic, but left his motives deeply obscure. So, too, in spite of the fact that in Hamlet's description Horatio was the Stoic philosopher's ideal of a man, he escaped from the virtuous philosopher when he agreed warmly that "there's a Divinity that shapes our ends." Furthermore, his attempt at suicide was a passionate, not a philosophic act. Shakespeare did not take philosophy seriously in the comedies, for they were concerned primarily with happiness.

Many generous souls in Shakespeare's time protested against the narrow self-regarding of Senecan philosophy, because of the fundamental opposition between the wisdom of the philosopher and the wisdom of the poet.

Dr. Alden, our first feminine Contributing Editor, is a University of Chicago Ph. D., formerly of Wells College, now on the staff of Pfeiffer College at Misenheimer, N. C.

## Soliloquies, Their Cause And Care

Neville Coghill

Why should we not have soliloquies on the stage as well as in the novel? William Archer has launched a frightful doctrine, that the drama must be limited to audible and visible imitation of the surfaces of life. The whole art of Shakespeare is based on the soul, characters created from within, and has nothing to do with materialistic universe. Archer's doctrine, based on the use of the proscenium arch and actors with no relation to the audience, is heretical pedantry not the majority of great plays.

The soliloquy was a constant feature of drama until the 17th century. The Greek, Roman, and Mediaeval dramatists all used it; and where would Corneille and Racine be without the *ti rade*?

The Elizabethan soliloquy was not so rigid or calculated as the French. There were five kinds—the comic, the signpost, the meditative, the mad, and the multiple. The comic, which had a very long tradition, was a kind of music-hall turn. The signpost was used to tell the audience what the speaker was like and what he was going to do. The meditative was the cream—the finest and most subtle; sometimes it became a kind of sermon, but there could also be a comic meditation like Falstaff's on honour. The mad soliloquy was like Macbeth's "dagger" speech, which indicated that he was going mad. And the multiple soliloquy was like the stream of voices in the tent scene of *Troilus and Cressida*.

The treatment of soliloquies lies with the actor and producer, and is a matter for great tact and imaginative interpretation.

## Rambling Reminiscences

Sir Compton Mackenzie

My first memory of the Shakespearean theatre is of my father's rehearsal of the *Comedy of Errors*, which at the age of two I watched from my nure's knee. At seven I remember seeing Lily Langtry play Cleopatra, but my chief preoccupation then was to catch sight of the asp. At eleven I played Shylock—with great nervous intensity.

Of fine Shakespearean performances that I have witnessed, the Benadick of Irving was the best I have ever seen. Ellen Terry could not have been better as Portia. Irving was a magnificent Iachimo and also a fine Wolsey. Forbes Robertson was magnificent when I saw him as Buckingham in *Henry VIII*; and Tree was a superb actor. By far the best Othello I ever saw was Osmund Tearle. He never had a great reputation, but he did a very great deal for Shakespeare.

Of the many Hamlets of my experience, the performance by H. B. Irving in 1905 was the best that I remember. Others I have noted were a very decollete Hamlet of Wilson Barrett's; Tree's, who sentimentalized the part with a celestial choir at the end; and Martin Harvey's, which was a failure so far as any actor's could be. One discovery I have made about Hamlet is that he learns about the King's and Polonius's being the arras in the nursery scene at the line: "I humbly thank you, well . . ." I have never heard a Hamlet accent the right word in "Absent thee from felicity awhile and in this harsh world draw thy breath in pain . . ." (as Hamlet is struggling with his dying breath).

The Harley Granville-Barker productions at the Court seem to me to have been overrated, but I remember a superb Elizabethan production of *Two Gentlemen of Verona* by William Poel in 1902 and a lovely pastoral at Oxford in the same year.

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## Shakespeare

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## Bibliography and Textual Criticism

Publication of the Report of the Advisory Committee of the Shakespeare Section of the Modern Language Association in the December SNL elicited the following statement from Fredson Bowers, editor of *Studies in Bibliography*. From Committee Chairman Hardin Craig we obtained a rejoinder also printed below. In order to give SNL readers a more complete survey of the situation we asked our new bibliographical Contributing Editor, Irby B. Cauthen, Jr., to prepare abstracts of the studies mentioned by Professor Bowers and some others of equal interest. These are printed on this and the following page.

Dear Mr. Marder,

It was interesting to be able to read at leisure, in your December issue Professor Hardin Craig's report for the Advisory Committee of the MLA Shakespeare Section. It may be that some points touched on were a bit specialized and the final conclusions unduly narrow. However, I am concerned only with the second section of the report treating textual criticism. In this paragraph I find it impossible to determine what school or kind of textual criticism is being referred to as "new"; until this is defined, we are scarcely in a position to know what we are in danger from and what is the nature of the laws or creeds we have been asked to accept on apparently false bases.

There is surely some reason to query what useful purpose could be served by a section written with such profound vagueness. From the cast of its language I infer (though perhaps in error) that reference was being made to the dangers of the J. Dover Wilson method. If so, the section is quite out of date and therefore misleading: Wilson's techniques and characteristic assumptions are no longer new, and no competent scholar thinks of them any longer as in the least bibliographical according to any true standard of what is represented by the bibliographical method.

Surely a question can arise whether the compiler of this section of the report had taken the opportunity to familiarize himself with the post-war development of textual criticism in Shakespeare made by a group of critics who refer back to the exact findings of analytical bibliography as a constant referent. The application of presswork and of compositor studies to authoritative Shakespearean texts is proceeding with some rapidity considering the fact that not too many scholars in this country or in England have been trained to engage in such research with a sufficient background to insure correct interpretation of results. Various investigations have already been published which show what can be done when more data are accumulated. I do not deny that there has been a change in certain methods of textual criticism; but I do find it inconceivable that in this report the remark could be made that modern criticism of text has not "advanced much farther than the original doctrine," this last defined as the "reconstruction of a text in the light of its history."

This last definition is unexceptionable because it is so broad as to cover almost anything. What is not recognized in the report is the fact that our ability to reconstruct the history of a text has been so radically forwarded by post-war bibliographical developments that we now have as a matter of course information about the history of texts that would have astonished McKerrow and will doubtless astonish Wilson. At long last the method is being worked that alone can provide the basic facts upon which future textual theory must be founded. As examples I may cite the admirable study of *Pericles* in a recent volume of *Shakespeare Survey* by Philip Edwards, the study of *I Henry IV* and later of *Hamlet* by Dr. Alice Walker, John Russell Brown's identification of the two compositors in *Hamlet* and the *Merchant*, the overthrow by Richard Hasker of the traditional theory of the copy for Folio *Richard II*, a similar reversal by Philip Williams for *Troilus and Cressida*, I. B. Cauthen's study of *King Lear*, and various others which I have had the honor to publish in *Studies in Bibliography*.

I can scarcely conceive that this and much other research of a similar nature, such as Charlton Hinman's revolutionary studies into the secrets of the printing of the First Folio (of which we have not heard the last by any means), could have been that referred to in such pejorative language in the Advisory Committee Report. I trust it was not. But if this significant scholarship according to new standards and with rapidly developing new techniques was ignored in the report, what pray was the "new textual criticism" against which we were so peculiarly warned?

Yours faithfully,  
Fredson Bowers

### The MLA Committee's Rejoinder

University of Missouri  
Columbia, Missouri  
March 2, 1955

Dear Professor Marder,

The members of the Advisory Committee of the Shakespeare Group of the Modern Language Association meant their report to be completely objective and would be very sorry to have it interpreted as aimed at any individuals or groups. We certainly did not have the faintest intention of deprecating the profoundly important work of the late R. B. McKerrow or of John Dover Wilson. We likewise disclaim every thought or intention of attacking any of the scholars mentioned by Professor Bowers in his later paragraphs. We merely said in line with the best scholarship of our day that we thought it unwise to regard "the speculative tenets of the new textual criticism as laws or creeds rather than as working hypotheses." By "new" we meant those in current use and by inference all speculative tenets whatsoever. We still think this a sound principle and do not think it vague.

For the Advisory Committee,  
Hardin Craig

### UTILIZING THE BIBLIOGRAPHICAL METHOD

FREDSON BOWERS, in a public lecture at the University of London, now printed, defines analytical or critical bibliography as the study that treats a book as a tangible object produced by a physical process. Such a study should arrive at findings which, in the severity of its method and the clearness of its evidence, could be upheld by courts of law. By the use of judicious examples from the Shakespearean facts and problems, such as the *Pavier* quartos, the *Troilus* quarto, the *Lear* Q and F texts, as well as examinations of the text of *Hamlet* and *Richard III*, he sees the need for bibliographical investigations (1) to resurvey every doubtful case of F plays presumably set from manuscript or Q to determine the nature of the copy; (2) to discover the true Shakespearean readings; and (3) to determine the relationship of different compositors' work to their printed copy. "I do not assert that this bibliographical approach can displace the critical approach, for the two methods must work hand in hand . . . But I do argue that as scholars we have been most delinquent in failing to utilize the bibliographical method to its fullest extent and in preferring the easier delights of armchair critical speculation . . ." ["Shakespeare's Text and the Bibliographical Method," *SB*, VI (1954), 71-91.]

### ONE AUTHOR FOR PERICLES

PHILLIP EDWARDS points out "that the 1609 Quarto of *Pericles* is a debased text" and demonstrates the general nature of the corruptions. His argument is advanced chiefly on self-evident confusions of the text, on confusions which become apparent by comparison with Wilkin's novel, and on evidence of the quality of the verse. He also argues that the reconstruction was undertaken by two "reporters," the first responsible for the first two acts, the second for the last three. These two reporters, he finds, work by quite different methods, one welding into mediocre verse the words, phrases, and general sense of the original as far as he can remember them; the other makes no attempt at rewriting. Thus the theory of dual authorship of *Pericles* may rest on shaky ground: what must be determined, Mr. Edwards states, is whether the different aptitudes of the two reporters are the sole cause of the two halves of the play. "But we can say that it would be a strange coincidence if the areas of the play covered by the two reporters exactly corresponded to the work of two distinct dramatists." ["An Approach to the Problem of *Pericles*," *S. Survey*, V (1952), 25-49.]

### EMENDATION WITH ASSURANCE

MISS ALICE WALKER, having suggested in her article on the Folio *I Henry IV* "that there might be as many as two hundred errors contributed by the compositor alone in the Folio texts of *Lear* and *Othello*," here considers what can be done to eliminate these and other errors from edited texts. Since both the quarto and Folio texts of these two plays are "substantive collateral texts," she believes that they must therefore be edited eclectically. "Collateral substantive prints stand broadly in the same relationship to the 'true original' as collateral manuscripts at the head of a series to the archetype." But the editor must know (1) which is the more authoritative text and (2) all discoverable facts about "the transmission of substantive text in order to formulate coherent principles for emendation." In the light of these criteria she examines the Q2 and Folio texts of *Hamlet* and the Q1 and F texts of *The Merchant of Venice*, particularly as to their compositors: since the same pair of compositors set both *H* and *MV* in the quartos, what we learn from the evidence in one play is applicable to the other. From the

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eclectic approach that she counsels she declares that an editor is able to locate and emend the errors of the better text with greater assurance and he is able to throw a great deal of light on printing-house transmission. Such a study as presented here, she believes, can contribute as much to fuller knowledge of the texts as a study of reprints. [“Collateral Substantive Texts (with special reference to *Hamlet*),” *SB*, VII (1955), 51-67.]

## FIDELITY OF THE COMPOSITOR

DR. ALICE WALKER, examining all the variants in the Folio text of *I Henry IV*, arrives at an estimate of the fidelity of the compositors to their copy-text. The F text was printed from Q5 which had been edited to serve as printer's copy; when variants occur, they may consequently be “authoritative corrections” or “compositors' errors.” Is it possible to distinguish them?

Two compositors were at work on the F text, compositors A and B, and by comparison of Q5 with F, Dr. Walker determines in part the characteristics of the two workmen. About 170 “dialogue readings” exist where F differs from Q5. Twenty-six of these restorations of readings corrupted in Q2-5; there are eight variants generally accepted as necessary corrections of readings common to Q1-5. The remaining F variants, with few exceptions, must be regarded as errors; 18 of these appear in the 11 pages set by compositor A, 113 in the 14½ pages set by B. This latter compositor Dr. Walker finds guilty of “literal errors,” as well as of adding, omitting, and altering letters in reproducing his copy. The tell-tale list of literal errors in B's pages is . . . suggestive of habitual carelessness and the suspicion that compositor B was unusually prone to take liberties with his copy is [also] confirmed by an examination of the stage directions.” Consequently Dr. Walker sees the duty of an editor clear: he must depend much more heavily on the QQ of *Richard III*, *Troilus*, *Lear*, and *Othello* (where F was set from previously printed copy) than rely on the derivative text set in part by a careless and hasty compositor. [“The Folio Text of *I Henry IV*,” *SB*, VI (1954), 45-59.]

## TECHNIQUES FOR ANALYTICAL BIBLIOGRAPHERS

“My aim in this paper,” writes MISS ALICE WALKER, “is to suggest what purposes compositor determination may serve and . . . on what basis the analysis should be made.” First she emphasizes “the need for as broadly based an analysis of compositor's spellings as possible” and dwells “on the importance of printing-house spelling for the Old Spelling editor, as this is the spelling in which emendations must be made.” To conclude, Miss Walker points out “the need for compositor - determination as one means of assessing the number and kind of substantive errors a compositor may have made.” This task, in its initial stages, is one for the analytical bibliographer who can apply bibliographical techniques which are complementary to compositor - identification. [“Compositor Determination and other Problems in Shakespearian Texts,” *SB*, VII (1955), 3-15.]

## QUARTO COMPOSITORS

Dover Wilson once drew a paradoxical portrait of the compositor of *Hamlet* Q2—a plodding, letter-by-letter worker who sometimes let his eyes “race ahead of his fingers.” JOHN RUSSELL BROWN demonstrates here that, instead of Wilson's one compositor, two perfectly able compositors set the quarto. By the use of spelling tests and the determination of the presence of more than one set of skeletons, he shows that these same compositors set *The Merchant of Venice* (1600). In addition, he examines other books which originated in the shop of James Roberts and concludes that the copies for these two plays were in the same handwriting, but he declares, unlike Prof. Wilson, that no spelling in either can be accepted as Shakespeare's

“until a complete check of the spellings used by Roberts' compositors has been undertaken.” The punctuation of both plays has been praised as sensitive, and “it is certainly very light.” Such punctuation, Mr. Brown concludes, “is by no means the invariable practice of the two compositors who set the plays.” [“The Compositors of *Hamlet* Q2 and *The Merchant of Venice*, *SB*, VII (1955), 17-40.]

## TRACING THE RII COPY FOR F1

It has been generally accepted that a corrected Q5 (1615) of *Richard II* was used as copy by the Folio printers. However, A. W. Pollard in 1916 conjectured that Q3 (1598) with a few leaves supplied from Q5 may have furnished them with their copy; Pollard rejected his own conjecture, but it led RICHARD E. HASKER to examine minutely the correspondences between these quartos and the Folio text. By such an examination he is able to suggest that the Folio follows Q3 to d4v, column a, line 56, and after that leaves from Q5 were used for the last three columns of the play. The deposition scene, he states, was probably set from manuscript, not from annotated copy. The exemplar of Q3 that was used as copy, she declares, was likely the prompt book; by accident it had lost its last leaves, but these were replaced by leaves from Q5, an indication that “Richard II was still being acted in 1615, the date of the publication of Q5.” [“The Copy for the First Folio *Richard II*,” *SB*, V (1953), 53-72.]

## T &amp; C QUARTO IS BASIC TEXT

Inasmuch as “conclusive evidence as to the relationship of the Q and F texts of [Troy and Cressida] has not been presented, PHILIP WILLIAMS writes, “it is the purpose of this article to offer new evidence that will establish, on bibliographical basis, the textual relationship of the two extant early printed editions of the play.” This evidence he finds in the similar use of roman and italic type, speech-heading forms, and significant spellings. In the light of this evidence, Mr. Williams can conclude that “F was indeed set up from a copy of Q” and that F is therefore “a derivative edition containing [however] some substantive readings emanating from an independent source.” An editor, therefore, he points out, should make Q the copy-text for his edition. [“Shakespeare's *Troy and Cressida*: The Relationship of Quarto and Folio,” *SB*, III (1951), 131-143.]

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## “PIED BULL” LEAR Q AUTHORITATIVE

By the use of spelling tests and other bibliographical criteria, IRBY B. CAUTHEN, Jr., argues that the Folio *King Lear* was set in its entirety by the Jaggard compositor designated as “B.” “With the identification of the compositor secure, we can undertake an examination of his work elsewhere in the Folio where he was setting type from printed copy; then, and only then, can we produce demonstrable evidence about his characteristic handling of copy.”

For the compositor of the Folio text of *Lear* did make certain characteristic changes in his text; and whatever the authority of the ‘Pied Bull’ Quarto, it has more authority than the changes made by a Jacobean workman, compositor B of the Folio.” [“Compositor Determination in the First Folio *King Lear*,” *SB*, V (1953), 73-80.]

## RUNNING - TITLES AID ANALYSIS

“The purpose of this note,” FREDSON BOWERS writes, “is to present the complete evidence” by the examination of running-titles in their skeleton-forms of the hypothesis he had earlier advanced that two presses were used for the printing of *Hamlet* Q2; from this evidence he also constructs an hypothesis about the order of the sheets through the press. He correlates this evidence with the stints of the compositors and shows how the evidence of the running - titles may assist in compositor determination. [“The Printing of *Hamlet*, Q2,” *SB*, VII (1955), 41-50.]

## PROOF-READING PRACTICES

CHARLTON HINMAN has discussed a newly found proof-sheet from the Folio text of *Romeo and Juliet* (filv:6r, pages 62-71), the fourth that has come to light. He draws the following “tentative conclusions” from this body of evidence: 1) that proof correctors tackled only a page at a time, 2) that proofing seems to have been tardy and resulted in only a very few actual corrections, but that *Romeo*, by the number of its variant forms and other factors, seems to have received special treatment while in Jaggard's shop. [“The Proof-Reading of the First Folio Text of *Romeo and Juliet*,” *SB*, VI (1954), 61-70.]

## Q2 HAMLET LITTLE USED FOR F1

“The object of the present article,” HAROLD JENKINS states, “is . . . to review the evidence” that the Folio *Hamlet* “was printed from a corrected copy of Q2.” The evidence that the Folio printers did use Q2 includes errors common to both Q2 and F, common spellings, common errors in punctuation, and corresponding stage directions in both texts. But “what a survey of the resemblances between Q2 and F does not justify is a whole-hogging theory that Q2, however much corrected, rather than a manuscript served as the principal copy for F.” He declares that there are “no clear typographical links between Q2 and F . . . and considerable passages in Q2 are omitted from F.” Consequently he examines the divergences between Q2 and F in erroneous readings in F, the non-conformity of stage-directions and speech headings, and punctuation (“the one thing that is clear is that the F punctuation did not derive from Q2”). Moreover, “there is not a single coincidence in the spelling of proper names throughout the play which can be held significant.” Thus “the theory that the actual copy for the Folio *Hamlet* was a corrected Second Quarto must be clearly rejected.” What appears to Mr. Jenkins as more probable is that Heminge and Condell, not satisfied with the *Hamlet* quarto, supplied a manuscript version, and the scribe responsible for this version consulted the quarto in cases of need. [“The Relation Between the Second Quarto and the Folio Text of *Hamlet*,” *SB*, VI (1955), 69-83.]

Dr. Cauthen received his B. A. from Furman University, his M. A. and his Ph. D. from the University of Virginia. After three years in the English Department at Hollins College, he now is an Assistant Professor at the University of Virginia.

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## CURRENT BIBLIOGRAPHY

Hodges, C. Walter, *The Globe Restored*, Coward McCann, New York, 1954, pp. xiii, 199, \$7.50.

Although it is only remotely possible that any reproduction of the *Globe* may ever be achieved, investigation and conjecture since the time of Capell in 1768 has continued without abatement. The reason for this, says Mr. Hodges, is the belief that the Elizabethan stage has an "abiding artistic potency" which more and more producers and directors are seeking to achieve. It is useless to attempt reconstruction for merely antiquarian interest.

To say that Hodges' excellently illustrated volume is not revolutionary is not to say that it is not important. He accepts the *Swan* drawing because it confirms what is already known and it is based on an eyewitness account. The "spectators" behind the stage mean nothing to him because he does make it clear that he believes an upper stage was an integral part of playhouse procedure with modifications made for "monument" scenes, etc. Mr. Hodges is less certain about the inner stage below, but evidence leads him to believe that an inner stage appears necessary although its size and function are doubtful. Essentially, then, there is no great difference between Hodges and Adams, and Hodges' final "restorations" are similar to Adams' except in ornateness. It must be said, however, that Hodges is not like Adams, a proponent of the alternationist mode of staging. Hodges gives us no inkling of an arena stage. As we pointed out in *SNL* last February (IV:1:4), he does not think Hotson's citations as to the central stage, circum-sitting audience, and stage mansions refer to any single performance nor might they be applicable elsewhere.

Mr. Hodges' volume is beautifully illustrated with drawings in the text, sixty-two annotated plates, and eight interesting drawings of his own restorations, showing the development of the stage and tiring house facade up to the time of the second *Globe* in 1614.

*Ashland Studies in Shakespeare 1954*, Edited by Margery Bailey, Privately published by the Division of Education and the Board of Directors of the Oregon Shakespeare Festival, Ashland, 1954, \$2.00.

From Professor Bailey's "Preface" we learn that this mimeographed 8½ x 11 volume was "intended to serve as an adjunct" to the Stanford University study course given at the Ashland Festival last year.

Chief feature of the volume are the two ex-

cellent essays prepared in the seminar of Dr. Francis Johnson at Stanford. Most interesting, in view of the current controversy, is Carolyn S. French's "The Structure of the Public Playhouse in the Elizabethan Period." In a six page Foreword she summarizes George Kernode's *From Art to Theatre* (1944). It is especially important to point out today Professor Kernode's conclusion that "the stagings of sixteenth century England did not develop from medieval pageants, but rather from the Elizabethan designer's imitation of a newly evolved art form, the festive tableau or street adornments (set up to celebrate a coronation or a royal visit), which were derived from the painting and sculpture of the English Renaissance." Mrs. French concludes this admirable summary with a warning of the danger of the applicability of these conclusions to public theatres.

The essay proper discusses the existing theories of staging (alternationist, successive, and simultaneous), the evidence of the existing prints, and places George F. Reynolds, J. C. Adams, C. W. Hodges, and Leslie Hotson in proper perspective. Reynolds, and to some extent Hodges, lean toward the simultaneous staging of medieval origin in which all properties were on the stage when the play began. E. K. Chambers' objection to this school is still valid—the Elizabethans could not have been "so bankrupt in ingenuity that the audience had to watch a coronation through a fringe of trees—or to pretend unconsciousness while the strayed lovers in a forest dodged each other round the corners of a derelict "state" . . ." Adams is the chief proponent of the alternationist-successive school which alternates inner and outer scenes. Hotson has cast a plague on both their tiring houses and proposes an arena.

George A. Kelley's essay on "The English Chronicle-History Play" traces the beginning of the form and attempts to "establish its essential characteristics and its place in the developing English drama." It grew out of historic conditions and is the invention of no one dramatist. Shakespeare here stands supreme with virtually no rivals.

In addition to these articles there is a briefer one by Professor Bailey on Elsinore and its Castle, a six page bibliography of recorded music for Shakespeare's plays compiled by Dr. H. C. Baker of San Francisco State College. The volume is well illustrated and features a twenty inch folding plate of Visscher's "View of London." Prof. Bailey is offering this worthy volume to *SNL* readers at special half price of \$1.00.

*Craig, Hardin, The Written Word and other Essays*, University of North Carolina Press, Chapel Hill, 1953, pp. 90, \$3.00.

The theme of this volume on Shakespeare and some other writers is unified by a remark from Professor Craig's MLA address in Detroit in 1951 (Cf. *SNL*, I:7:27), "Shakespeare and the Here and Now." "Shakespeare (or Milton or Burns), was able to distinguish clearly the essential difference between varying circumstances and unchanging truth or ideal. . . his superior mind could discern the workings of universal law in all aspects of living, no matter how great the diversity of circumstances in a given current of events." The great past and the present are always coexistent. Therefore, when Shakespeare wrote *Othello*, *Hamlet*, and *King Lear* he operated not under moribund moral and aesthetic concepts, nor under universal patterns, but he was concerned with them "for their significance as stories of human life."

In two essays he deals with *Hamlet* and *Macbeth*. *Hamlet* is Everyman—a man in love. He loved Ophelia, tested her, and she failed him by lying. They failed because "they failed to understand completely." He could not bend, she could not adapt herself. *Macbeth* too is a lineal descendent of Everyman—the composite of our continuing space-time picture of man—man at the mercy of a lineal descendent of Everywoman. "If you love me you'll do it." What can a man say? He learns that the juggling fiends could not be believed. The meaning of the play is simply that "The Devil is a liar."

*The time—1600-01*

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# Review of Periodicals

## TROILUS VS ULYSSES

WINIFRED M. T. NOWOTNY of University College, London, argues that *Troilus and Cressida* presents the "opposition of two ways of life," typified by the contrast between Troilus, seen as "a type of the poetic nature," and Ulysses, seen as the man of "Policy." Whereas Troilus asserts "his right to value . . . as he himself thinks fit," Ulysses maintains that order depends upon "that fixed scale of values asserted by society." Thus for Troilus action is simple, whereas for Ulysses, with his "restrictive" concept of degree, action must be approached through craft, though trafficking in "the evaluation of a man by others." The "real antithesis" between them "is that between Opinion and Value—between social values and private imaginative values." The great irony of the play is that Ulysses' desire for stability is ultimately unstable because it "moves amid the fleeting mirror-images of Opinion."

"There is no other play of Shakespeare's in which there is so much explicit intellectual debating of the relative validity of the conceptions by which action may be animated." Shakespeare is here exploring "the question of what way of life will stand against the unsatisfactoriness of fact as compared with hope, of action as compared with the ideal it was meant to embody." The answer he gives is "The way of life that stands is the way of Troilus." Her conclusion is that the entire play, far from being formless, is "a vast system of significant relationships" in which all characters and events have their duly appointed functions. [ "Opinion" and "Value" in *Troilus and Cressida*, *Essays in Criticism*, IV:3 (July 1954), 282-296.]

## Clapperclawing By Scholars And Actors

In the opinion of Margery Bailey of Stanford University, the real Shakespeare has long been obscured by pedantic scholarship and a theatre frozen to the false conventions of the Grand Style or misled by the "new gods . . . of stage design or psychology." Hence what is required is "the study of Shakespeare's plays in action." Miss Bailey demonstrates what she means by turning her attention to *The Merchant of Venice* and *Hamlet*, the two plays which, in her opinion, suffer most heavily "from scholarly ineptitude and false acting tradition." In the *Merchant*, she insists, the center of attention is Antonio (and Shylock is only a minor character!), and the central question is whether this business-scarred cousin of Bassanio, the impoverished heir of an old aristocratic house, shall, when his life has been saved, revenge himself against his enemy or offer him the mercy denied himself. "This is one of the breathless moments of the play," says Miss Bailey (Bassanio's choice of the right casket is the other), and Antonio's answer to this question motivates Shylock's shamed 'I am not well' and supplies "the resolution which keeps it comedy and assures a gentle ending for . . . all." But Miss Bailey reserves her major indignation for the all but universal clapperclawing of *Hamlet*, and suggests how the insights of scholarship seen within the framework of the requirements of action might rescue *Hamlet* from the libels of Sir Laurence Olivier: The Elizabethan convention of revenge obliged a son to avenge his father's death, while his spiritual duty as a Christian required that he achieve that revenge without tainting his soul. "Hamlet reads a great deal" in an effort to resolve this very dilemma. As Miss Bailey sees it, the To be or not to be" soliloquy represents Hamlet reading phrases from the Renaissance philosopher Thomas Cardanus, with interpolated comments of his own thrown in. From the moment of throwing aside Cardanus, "Hamlet is unmistakably the man of action and though often 'frustrated and restless,' is never the conventional 'brooding drone' suffering from a 'crise de nerfs.' Miss Bailey concludes that the freshest hope for restoring Shakespeare is the increasing interest in staging his plays on a Tudor stage without sets or extensive properties. [ "Shakespeare in Action," *College English*, XV:6 (March 1954), 307-315.]

## THE BED FOR ANN

Barbara Alden, Pfeiffer; Ned B. Allen, Delaware; Peter Allen, WQXR, N. Y.; I. B. Cauthen, Jr., Univ. of Virginia; R. J. Dorius, Yale; S. F. Johnson, N. Y. U.; John B. Shackford, Cornell College, Bibliographer

## SIMILAR SITUATIONS

Ernest Schanzer of the University of Liverpool has discovered a plot-chain pattern in two of Shakespeare's plays. In *King John* the English and French forces are about to fight when Falconbridge suggests that they join forces against the citizens of Angiers, after which they can resume their conflict. At this point, however, a citizen proposes that the warring monarchs make peace and insure it by a marriage between Lewis and Blanch. When this tie is broken, Blanch is left to bemoan the fact that she can't wish either side to win, since she loves both her husband and her uncle. In *Antony and Cleopatra* Enobarbus, (corresponding to Falconbridge) suggests that Caesar and Antony join forces long enough to defeat Pompey, observing that after that is done they can fight each other if they like. As in *King John*, a supposedly lasting bond is then proposed in the marriage of Antony to Octavia. When Antony and Caesar renew their conflict, Octavia is like Blanch in being unable to wish either side success. Like the "image clusters" discovered by other critics, this plot-chain pattern throws light on Shakespeare's "habits of association." [ "A Plot-Chain in 'Antony and Cleopatra,'" *Notes and Queries*, New Series I:9 (September 1954), 379-80.]

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## FATBACK FROM A BACONIAN SOW

In some excellent spoofing of the methods used by Baconians, Sidney L. Gulick, Jr., of San Diego College, presents "evidence" to show that Shakespeare was a woman. This "evidence" falls into four categories: (1) Shakespeare's prejudiced belief in the moral and intellectual superiority of women; (2) argument (no evidence) that the hero of *Hamlet* is a woman disguised as a man to "escape from the cruel conventions of a masculine theatre"; (3) rebuttal of the contention that Shakespeare's interest in sex is evidence that he was a man; and (4) the "ultimate in proof" ("the perfect cipher"), namely, Shakespeare's use of 11,166 feminine endings! That he cannot establish a plausible claim for either Queen Elizabeth or Anne More (John Donne's wife) as "the real Shakespeare" is perhaps the strongest of all "proof" that Shakespeare was a woman. For if a woman capable of writing Shakespeare's plays set out to conceal her identity, what mere man could possibly pierce the disguise? [ "Was Shakespeare a Woman?", *College English*, XV:8 (May 1954), 445-449.]

## FALSTAFF WITHOUT HAL

C. A. Greer observes that Falstaff's wit diminishes when he is separated from Prince Hal who stimulates him and for whose entertainment his sallies are largely produced. This explains the decrease in his cleverness in *2 Henry IV*, where he sees less of Hal, and the failure of his powers in the *Merry Wives*. [ "Falstaff's Diminution of Wit," *Notes and Queries*, New Series I:11 (November 1954), 468.]

## HECTOR'S SINGLE DIMENSION

Aerol Arnold of the University of Southern California examines Act V, Scene iii of *Troilus and Cressida* in order to determine why Shakespeare conceived of Hector as a one-dimensional character and ignored the "opportunity for pathos" in this scene. He shows that Professor Tatlock was in error in speaking of this scene as a Shakespearean "addition to the story," inasmuch as the essential matter of the scene is to be found in Lydgate's *Sege of Troye* and Caxton's *Recuyell of the Histories of Troye*. But he agrees with Professor Tatlock's observation that Shakespeare wrote the scene "with perfect seriousness and sympathy." Professor Arnold explains Shakespeare's original treatment of this scene in terms of the scene's function "in relation to the structure of the play as a whole." This function is to portray Hector as a one-dimensional figure moved to fight more by honor than by either reason or right, in contrast to the one-dimensional Achilles, moved solely by personal interest. By setting up this contrast, Shakespeare handles Hector's death so as to explode "Troilus' illusions about wars fought for honor"—even as Cressida's falsehood has exploded his illusions about love, and gives Troilus something real to fight for. [The Hector-Andromache Scene in Shakespeare's *Troilus and Cressida*, *Modern Language Quarterly*, XIV:4 (December 1953), 335-340.]

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